



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

be only just lighting a pipe. He diverted himself occasionally by sending humorous pieces to the "Catch club or merry companion." His celebrated Smoking Catch will appear in our next number. In the poetical miscellanies, also, he appears as the author of "Five Reasons for Drinking," which it must be admitted are very cogent and conclusive:—

Good wine; a friend; or being dry;
Or lest we should be by and by;
Or any other reason why.

Our genial Dean was determined not to be outreasoned on this topic. And it is in truth the emanation of this cheerful humour of his, rather than the lustre of his graver efforts in church music, which adorns and recommends his name at the present day. In his ecclesiastical compositions he followed his favourite models too closely to acquire for himself any decided and distinctive character of originality. His taste was certainly irreproachable; but it was absorbed in the past. In the little things which he composed after his own fancy without restraint or reserve he is still in favour. His round "Hark the bonny Christ Church Bells" is a still well-known example of his pleasantry and contrivance.

The collection of music which Dr. Aldrich bequeathed to his college is extremely rich in the masses, motets, madrigals, and anthems of the sixteenth and seventeenth centuries. It is an object of much curiosity and interest to the musical visitor to Oxford, and was found extremely useful to Burney in surveying and arranging the materials of his History of Music. Altogether the Dean of Christ Church reminds us of some persons of our own time, who though they appear always in the indolent enjoyment of "retired leisure," accomplish a great deal. They are never seen to work, but somehow or other, their work is done.

To us it has always seemed as if the love of music were naturally to be looked for in the inhabitants of the secluded nests of a cathedral close, with its retired green, its dim entrances to cloisters, and old mouldering walls in sun or shade. The distant sounds of an organ and choir blend harmoniously with the genius of the place. Nor is a parlour window with flowers, looking into a college garden, a bad place to enjoy a score. Some of the truest homage to the great social art of music is still paid in silence and loneliness.

(To be continued.)

IN THE VICE CHANCELLOR'S COURT.

INJUNCTION.—NOVELLO v. JAMES.

Mr. ROLT and Mr. J. BAILEY moved in this case, *ex parte*, for an injunction to restrain the proprietor and publisher of the *Pianista* from selling the number of that publication containing a piece of music by Mendelssohn, entitled "Songs without Words." The

copyright in the piece of music in question was purchased by the plaintiff from Dr. Mendelssohn, in September, 1837. On the 27th of August, 1832, when F. Mendelssohn was in England, the music had been published simultaneously in England, France, and Germany. In the February number of the *Pianista* an edition of this piece of music was published under the name of "*Lieder ohne Worte*,—Songs without Words,—Book I."

His Honour granted the injunction upon the plaintiff undertaking to be answerable for damages.—*Times*, Feb. 17.

Correspondence.

GOD SAVE THE QUEEN.

To the Editor of the Musical Times.

Sir,—Will you be kind enough to inform me by whom our National Anthem *God Save the Queen* was composed, and what were the circumstances that led to its being universally recognized as the National Anthem of this country? This question was raised in vain the other evening in a large musical circle. I think it is really too bad to forget so completely the very name of the man who has left us a song that for generations has thrilled the breasts of loyal Englishmen at home and abroad; but I must blame you Musical Editors especially, for I have consulted very many editions of the music in question and always found that the only name appearing was that of the Arranger. One word on another subject:—I have been very much pleased with the result of your enquiry after the *Smoking Catch*. Do please to favour us with it at once. Your vague "hope" to find room for it "in a future number" seems to me an indefinite postponement; especially when I remember that last April (10 months! since) we were promised Handel's *Chandos Anthems* "at an early period." I thus urge you in the matter of the Catch, because I, and several friends, have been in vain enquiring for it amongst our acquaintance, and at music sellers, for some years past, and had given up all hope until we saw your enquiry last month.

I remain, yours truly,

A SUBSCRIBER from the commencement.

Hampstead-road, Feb. 4th, 1851.

[In an edition of *The Royal Anthem of England and March of the British Army daily throughout the world*, edited by the Rev. W. H. Henslowe, there are two notes, the first states the composition to be by ANTHONY YOUNG, a descendant of Sir Peter Young, of Seytown, Scotland, Preceptor to King James the First; and that it was originally composed in favor of the Royal family of Stuart. There is a careful genealogy of the various descendants of Young, to the wife of Arne the composer, and ultimately to the editor Mr. Henslowe. On the decease of Mrs. Arne (6th Oct., 1789), Mrs. Henslowe, (mother of the editor), received a legacy of one hundred pounds, being the accumulated amount of a yearly pension of thirty pounds, awarded, by George III, to Mrs. Arne, as the eldest surviving descendant of Anthony Young, the composer of the Royal Anthem. The second note refers to a letter in the *Gentleman's Magazine*, Vol. 66, page 118, dated 20th Jan., 1796, where the Author is miscalled "Anthony Jones," although designated in the same letter as "the grandfather of Mrs. Arne, Mrs. Lampe, and Mrs. Jones;" and Mr. Henslowe suggests that the misnomer was probably intentional at first, in order to conceal the Author and his family from that obloquy and danger which attached to adherents of the Stuarts. The note also refers to the various authorities and authors who have written on the subject of *God save the Queen*. The *Smoking Catch* by Dr. Aldrich it is intended to print in the April

number of *The Musical Times*. The answer (April, 1850) to J. M. Bradford, in relation to Handel's *Chandos Anthems*, conveyed to him that they might be shortly included in the series of *Novello's Cheap Oratorios*. The length of the Anthems (often 100 pages) would make their insertion in *The Musical Times* out of the question: a reference to page 309, Vol. III, will show that such was not promised.—*Ed. M.T.*]

MUSICAL DEGREES.

A Subscriber would be obliged by being informed if Musical Degrees are conferred on Ladies, if capable of performing the necessary requirements.

CREMONA.

Gravesend, Jan. 30th.

[Perhaps some correspondent can answer the above.—*Ed. M.T.*]

Brief Chronicle of the last Month.

WINDSOR AND ETON.—The Second Concert of the Amateur Choral Society took place at the Town Hall. Long before the time named for the commencement, the hall was crowded in every part. Dr. Elvey officiated as conductor. The leading feature of the entertainment was the Cantata on the birthday of Her Majesty, performed before the Queen, the Prince Consort, and the Court, at Windsor Castle, during the Christmas week. The words of the Cantata are by William Ball, Esq., and the music by Dr. Elvey. The piece commences with a splendid instrumental introduction, consisting of an almost endless variety of brilliant variations on the airs of *God save the Queen*, and *Come if you dare*. The *Windsor and Eton Express* says—"we do not exaggerate the feeling of the audience when we say that the composition, as a whole, was rapturously received. For ourselves, we can only say that we had heard of the Cantata, and had printed the words, and recorded the circumstance of its being performed at the Castle; but we had no idea of the intrinsic merit of the piece, high as has ever been our opinion of Dr. Elvey's professional qualifications. It is indeed, a magnificent composition, and one that would tell, with dazzling effect, at Exeter Hall, on the 24th of next May, when London will be filled with the *élite* of the civilized world."

ROSS CHORAL SOCIETY.—The members of this society gave a Concert in aid of the funds of the Dispensary, in the National School Room, under the able management of Mr. Moss, organist of Ross. The secular part embraced selections from Weber, Bishop, Purcell, and others. *The gathering of the Nations*, a song for 1851, by Duggan, was rapturously encored, as was also the *Boating Song*, by Monk. The audience, which was very large and highly respectable, appeared much gratified. About £4. will be added to the funds of the Dispensary.

KENTISH TOWN LITERARY INSTITUTION.—Handel's *Messiah* was performed on the 10th Feb., to a very respectable audience, by a band and chorus numbering about 80 persons. The experiment of music on this scale is a novelty in Kentish Town, but it appears to have been highly relished, and to have reflected credit on its promoters.

M. ALEXANDRE BILLET has resumed his performances of Classical Pianoforte Music, at St. Martin's Hall. The third and last is announced for the 11th of March.

DEPTFORD CHORAL SOCIETY.—A very pleasing Concert of Sacred Music was given on Monday, Feb. 10th, by this society, the foundation of which was announced only three months since in this paper.

DAVID, by Mr. Charles Horsley.—The announcement of a new oratorio by an English musician of well-trying ability drew an audience to Exeter Hall last night which combined almost all the notabilities of the profession with an immense crowd of amateurs and lovers of sacred music. Although unknown to London, Mr. Charles Horsley's *David* has already received the favourable verdict of an English public. In the autumn of last year it was produced by the Liverpool Philharmonic Society, at their splendid new concert hall, with complete success. It reflects no little honour on that great provincial body to have been the first to bring into notice a work of merit by a native composer, who might otherwise have consigned his oratorio to the depths of his portfolio, no musical institution in the metropolis having been found courageous enough to undertake the risk attending its public performance. True, the band, chorus, and solo singers, requisite to give an oratorio with due effect, render the speculation a costly one. It is due to Mr. Addison, the music publisher, and Mr. Frederick Davison, the organ manufacturer, to state that the production of Mr. Horsley's *David* at Exeter Hall last night was entirely owing to them, and that they alone encountered the risk of the outlay.

[Here follows a long and careful analysis referring especially to the various passages, in which too close an imitation of Mendelssohn's works are traceable. It concludes with the following summary.]

Our opinion of Mr. Horsley's *David* will be apparent from the foregoing. Closer acquaintance might modify it in some respects, but would not, we think, alter the general conclusion to which we have arrived—that it is a work of exceeding cleverness, containing many beautiful pieces, and evidencing a musical feeling of high refinement, but in a style and school directly traceable to Mendelssohn. Perhaps, as Mr. Horsley grows older and writes more, he may throw off the trammels of his favourite model. We doubt it. We must be satisfied to record that the performance was all that could be expected from a body of executants to whom the work was of course anything but familiar. We never saw a more enthusiastic audience. Mr. Horsley on his appearance, and after the conclusion of each part, was hailed with reiterated cheering. The Oratorio took more than three hours and a half in performance, but nearly everybody remained until the last chorus.—*Abridged from the Times, 25 Feb.*

NOTICE.

* * * Our advertising friends are often disappointed by sending so very late in the Month: our impression is large, and we cold-press every copy to make the music look well, this obliges us to print several days before the end of the Month; therefore to insure the insertion of advertisements they should not arrive at Dean-street later than the 23rd of the Month.